1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais



fact that a family will often strike out for itself, deserting the parental home, show a European independence foreign to native African thought. Yet the arrangement of meal-times, and the fact that a wife rarely eats with her husband, are African, as are the modes of correction, especially the feeling that flogging with a stick is the best disciplinary method. Indeed, the characteristic snap of the fingers employed by the Haitian to indicate a beating is exactly that which is used in Dahomey to signify beheading! In the attitude toward children African traditions have been warped by European custom, which has introduced a certain hardness of feeling that, whatever the cost, children must be brought in line with social convention, together with a resulting harshness of treatment that is anything but African.

Another important facet of Haitian life in which the effect of contact is telling includes art and recreational activities. Perhaps because of the conditions of slavery, or the difficulties of life after independence had been attained, much of these forms of African tradition has been lost, not to be replaced by corresponding borrowings from European sources. Woodcarving, an outstanding element in the æsthetic life of West Africa, is almost entirely absent. Near Mirebalais lives a man who can carve a pipe in the likeness of a human face, but there is no similarity between the products of his craft and West African figurines or masks, and he is thought of as an unusual person whose carving is an interesting but not socially significant avocation. It was stated, though without adequate corroboration, that before the Marine occupation Mirebalais boasted *vodun* drums on which heads " like the ones on these pipes " had been carved. Today the only form of decorative work in wood to be seen is the scroll-work designs which act as ventilating devices over doorways. They are done with the jigsaws of the carpenters, and no fertility of conception or felicity in composition marks these artistically crude efforts.

Other African crafts, which, though essentially utilitarian